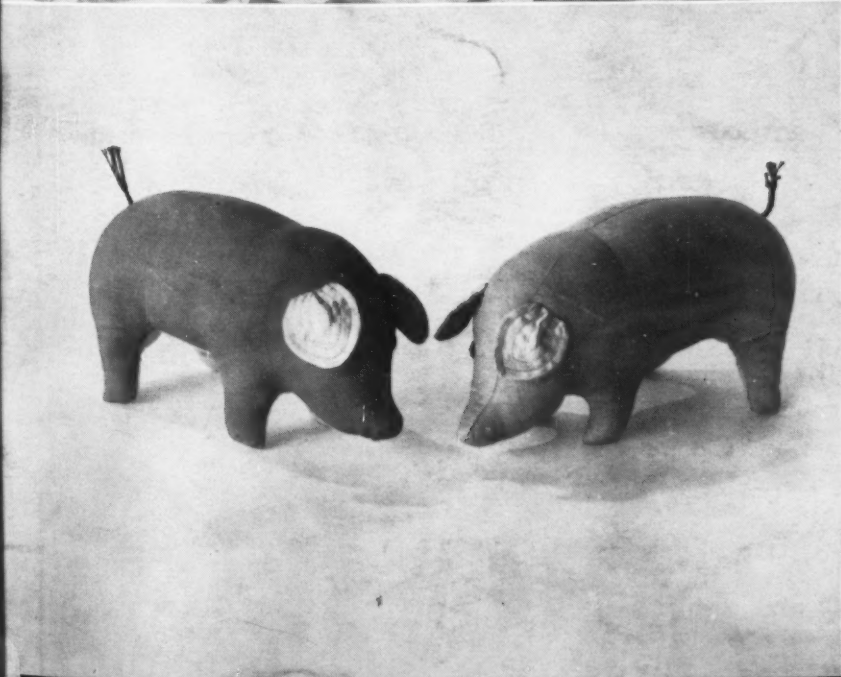


FEBRUARY ♥ 1944

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Following this special number on the Milwaukee Handicraft Project we are pleased to announce another of equal importance. The March issue, profusely illustrated with articles written by the art education authorities of England, is devoted to the timely subject of ART IN WARTIME BRITAIN. It will be particularly valuable to artists, teachers, craftsmen, designers and students of America. It presents the vivid story of how people look to art in the midst of war. Single copies of special numbers will be difficult to provide so we advise those interested to send in their subscriptions promptly.

DESIGN

VOL. 45

FEBRUARY 1944

No. 6

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A typical worker on the Milwaukee Handicraft Project, a block printed drapery by Albert Hohn, cloth toys by Camila Travanty, an interior group.

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FROM INDEX OF AMERICAN DESIGN

This portfolio of twenty silk-screen plates taken from the Index of American Design is now on sale. Prepared by Benjamin Knotts, Supervisor of the Index, its purpose is to give to the public and to designers and decorators the true character of Pennsylvania German design in an easily accessible form.

Many of the contemporary versions of this type of design have lacked the ruggedness and forthright quality of the real thing, and in these reproductions taken from earthenware plates, fractures, dower chests, and mugs, this quality is plainly evident.

Besides being decorative in themselves, these accurate reproductions are source material which can be copied by anyone handy with tracing paper and a paint brush, for home decoration. The documentation of each design, with a drawing of the piece from which it was taken, appears on the back of its plate.

This is the only portfolio published so far on the vast body of material in the Index of American Design. Its price is \$4.50, postage is 25 cents extra.

Certain back numbers of a few years ago have been in unusually great demand. We are anxious to buy these at fifty cents per copy if they have been kept in good condition by our readers. At this time there is a call for June 1938 and April 1939 as well as DESIGN-KERAMIC STUDIO for 1925 and January 1926. We shall appreciate cooperation in keeping art education going strong in these difficult times.

The Philosophical Library, publishers of books and journals of distinction, deem it a privilege to present the following new and up-to-date volumes:

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THE ART DEPARTMENT OF THE NATIONAL EDUCATION ASSOCIATION JOINS "DESIGN" IN PRESENTING
THE MILWAUKEE HANDICRAFT PROJECT • AN OUTSTANDING CONTRIBUTION TO ART EDUCATION

● There is great hope for the American way of life when thousands of persons work together to objectify the human ideals of the Milwaukee Handicraft Project and Elsa Ulbricht, its artist-leader. In the following pages we offer the story as clearly as possible and with the pleasant collaboration of the Art Dept. of the N. E. A.

FELIX PAYANT • Editor

● No other single agency has accomplished more within its range of activity than has this project with its high standards and fine discrimination. It has immeasurably enriched many public schools and other tax supported institutions throughout the nation because it was the first agency to make available to them fine original handicrafts in considerable quantity and at a low cost. It is an arch-type of the WPA handicraft centers which produced so much and so well for the public institutions of the country. If Milwaukee is an example of what we may look forward to, we know that the arts are going to flourish on all levels of post-war American life.

Teachers must be aware of the wide spread revival of handicrafts, folk dance and music which is spreading to all classes and the daily lives of the American people. There are good reasons for this re-awakening. Those who were forced to make things for themselves, during the depression, often found enjoyment in the activity and appreciation. Modern taste has improved enough to create a commercial demand for fine hand-made things. With European luxury products cut off from our markets our merchants are looking to our own craftsmen to supply the demand. The arts afford the most satisfying relief from wartime tensions, because they provide active—not passive—kinds of escape. All these and other factors have combined to bring about a new mass impulse toward creative expression, one evidence of which appears in the increased participation of the men in military service in a growing number of art activities.

Important implications for education lie in this growing art movement. Better instruction in the arts is needed for occupational and recreational therapy and the training of practical craftsmen. If the small craftsman is, at long last, going to be able to earn a decent living on what he can make with his hands, he should be trained to make the fine things. Our handicraft programs in the schools will have a chance to do something more than busywork. The Art Department of the N. E. A. plans to present in forthcoming issues of DESIGN the most interesting craft centers throughout various regions of the country, with characteristic work of each section. Members are reporting but they cannot be in touch with everyone. We shall be grateful for any information regarding exceptionally fine work reported to the Editor of DESIGN.

MARION E. MILLER • Director of Art, Denver Public Schools • President, Art Dept., N. E. A.

● I visited this project in the late thirties. There in a great room with temporary partitions made functionally gay by their own wares and material, I saw people of all ages, sizes, shapes, colors, nationalities, temperaments and cultures working together earnestly and with that sort of joy in work and pride in workmanship which comes only when there is true identification with one's work. Here was that creative spark which makes hard work play and products craftsmanlike from start to finish. I had never seen the like before! I have not seen it since! Those competent workers whom I watched at work were a few months before the "flotsam and jetsam" of an economic havoc which we were all feeling. They were the ones whom industry, education and society had discarded as useless and here they were before our very eyes creating quality products.

To this day, I have seen little effect from this solution which Miss Ulbricht and her co-workers created and put into action there. Education could well use the process of this workshop to counteract the boredom and inertia of schools and the subsequent truancy and delinquency which comes about through our best current efforts. The toys, dolls, games, textiles, prints, posters, books, carvings, nursery furniture, etc., which came from the Project are not yet equalled by the more commercial and standardized product on our best counters.

Something must be very wrong somewhere. Where is the answer?

DR. JANE BETSEY WELLING • Professor of Education, Wayne University, Detroit

● First to be helped were the fine artists, designers and workers who were the victims of the depression and who were financially aided by it. Second to be benefited were those tax supported institutions far seeing and fortunate enough to acquire the products of the workers' hands.

From the point of view of art instruction this project has been fundamentally right from the very start for the important reason that all of the work was based upon good design. The Art Department of the Chicago public schools has enthusiastically supported the Milwaukee Handicraft Project.

In these days when wounded men are returning in such numbers the Milwaukee Handicraft Project is a fine example of what can be done. The work served as occupational therapy in soothing the jaded nerves of people depressed by their economic circumstances. It built morale and by it new confidence was gained by the workers. Much might be learned from this civilian work shop. Army and Navy hospitals would do well to base their reconstruction work in arts and skills on this praiseworthy and successful venture.

ELIZABETH WELLS ROBERTSON • Director of Art Ed., Chicago

ELSA ULBRICHT

SHE CONCEIVED AND GUIDED THE MILWAUKEE HANDICRAFT PROJECT

By GERTRUDE M. COPP

President Wisconsin Designer-Craftsman Society, Milwaukee, Wisconsin.

● Elsa Ulbricht has been connected with the better crafts movements in Wisconsin for many years. Starting as a Kindergarten teacher, she spent her evenings studying Art at the Wisconsin School of Art, then enrolled in the Normal Art and Manual Training Course at Pratt Institute, Brooklyn, New York. Upon her graduation, she was asked to teach at the School of Art, newly transferred to the Milwaukee State Normal School, now the Milwaukee State Teachers College, from which she later received her B.E. Degree. There she has taught and directed arts and crafts activities of great variety and has introduced new phases of work as the times suggested. In conjunction with this position, she teaches Arts and Crafts at the Shorewood Opportunity School.

She generally spends part of her summers in Saugatuck, Michigan, where for a long time she has been associated with the Summer School of Painting, the Country School of Art Institute of Chicago. For several years she has served on its Board of Directors of which she is President. Recently a Crafts Department has been added to the school, which enjoys its own unique Crafts House among the sassafras trees and the pines.

Miss Ulbricht is an outstanding craftsman with ability in many lines in which she has busied herself in research so that she might pass on to others a broader experience.

She was one of the founder members of the Wisconsin Designer-Craftsmen which was organized in Wisconsin in 1916 "to stimulate greater interest in the crafts and co-ordinate design, to promote fellowship among workers, to raise the standards of beauty in objects of common use, to bring designer and worker into mutual understanding, to encourage workers to execute their own designs, and to support artistic work in all branches of the handicrafts in the State." In all of these she participated and played an active part. She served the Designer-Craftsmen Society twice as its president, was often on its jury of selection and awards, promoted and installed exhibitions, gave lectures and demonstrations of craft processes. She has been active in and has served many other art groups—the Wisconsin Painters and Sculptors, the Milwaukee Printmakers and organizations related to the arts. She was Technical Director of stage activities for the Wisconsin Players for which she also served a long time as its president, and produced plays and marionette shows, costumes and stage-sets in this experimental "little theatre." All had their climax in the nationally known Handicraft Project for which she was most efficiently prepared.

Just prior to the setting up of the project, she had served on the P.W.A.P. (Public Works of Art Projects) committee in Milwaukee, which was then promoting the painters and sculptors of the country through federal support, and she



ELSA ULBRICHT • Artist-Teacher

was about to take action for a similar assistance and promotion of the craftsmen, when she was invited by W.P.A. officials to devise a handicraft work project.

By organizing this project, she was able to give this opportunity and security to a great many art-trained young men and women whom she placed in directing positions on the project, when art teaching positions were scarce. She always gave those who worked with her great freedom of expression which, she feels, is the only way to establish confidence and freedom to create with inspired effort to insure the best results. She tackles every job as though it were a brand new thing, makes it a challenge to see what can be done with it, hence brings to it original thinking.

Miss Ulbricht has allied herself also with the important educational groups of the country and has appeared on many of their convention programs. She has in recent years become very much interested in extending the arts into the work in rehabilitation. Since its inception in Wisconsin, she has acted in an advisory capacity to the Wisconsin Homebound Program of the Rehabilitation Division of the Wisconsin Vocational and Adult Education Department. She has also assisted on the Technical Advisory Committee of the Arts and Skills Program of the American Red Cross for the Chicago area.

All told, one wonders that so much energy, enthusiasm, sympathetic understanding and ability can be embodied in so small a person.



MARY KELLOGG RICE • Art Director

● When the Milwaukee Handicraft Project was planned as a work production project for women under the Women's Division of the Works Progress Administration it was an assured fact that to be successful from an art point view, as it was hoped it might be, that its direction must be under art trained people. And it was vastly important for guidance that an Art Director, who had critical creative ideas as well as knowledge and skill of crafts, be in this position.

No one was better fitted for so responsible a job than Mary June Kellogg and no one can be given greater credit for its accomplishments and high degree of success.

She assumed the position of Art Director in November 1935, after assisting in its organization the two preceding months, and she remained in that capacity until her marriage.

When the project was started, she was a senior art student in the Division of Art Education, Milwaukee State Teachers College. Taking over this job, meant postponing the date of her graduation from college until a later time. But she was most willing to do so, to toss in her lot and to tackle this unusual experiment which none of us who worked on its organization imagined would be continued over so long a period. She was given an opportunity later to complete her studies and receive her Bachelor of Science Degree in 1941.

As Art Director of the Project, she made her decisions with surety and dispatch and her judgment could be relied upon. No article was constructed which did not receive her approval. Her analysis of a problem and her criticisms were

MARY KELLOGG RICE

AND THOSE WHO AIDED IN THE MILWAUKEE HANDICRAFT PROJECT

By ELSA ULBRICHT

constructive and all of the designers and work-foremen whom she directed, benefitted and grew in aesthetic judgment and in ability to organize their assignments. She possessed patience, perseverance and the concentration necessary to surmount obstacles. She has always been a creative person. In October she resigned to marry Edward E. Rice.

I am happy to pay this small tribute to her in appreciation of her achievements and to express without reservation my immeasurable gratitude for her fine contribution to the project, without which it would not have been a success.

● No worthwhile thing can be done by one person alone. In the case of the Milwaukee Handicraft Project, so many people and so many factors have contributed to its success other than those mentioned in the "Story" that it is impossible to enumerate them all. But courage to do comes with confidence inspired by those who count and those who care.

May I express my sincere gratitude to: Frank E. Baker, President of the Milwaukee State Teachers College for his enthusiastic support and encouragement; Howard Thomas, then Director of the Division of Art Education of Milwaukee State Teachers College and other members of the faculty for assisting in its promotion in tangible and intangible ways; Jane Betsey Welling of Detroit, and Marion E. Miller of Denver who were among the first patrons and practically 'sold' the project to the rest of the country; Harriet Clinton, then Director of the Women's and Professional Projects and now in Australia in the country's service, who adroitly protected it at every opportunity and did not skillfully conceal her fervor for it; Esther Haas, then State Director of Women's and Professional Projects, who immediately saw its cultural and social possibilities when the idea of its organization was presented to her; Florence Kerr, Regional Director, and later National Director of all Professional Projects, who always showed enthusiastic interest.

Eleanor Roosevelt gave of her valuable time during her visit in Milwaukee to address the workers commending them upon their good work and their opportunities in a program which recognized the need for beauty in common things. My sincere gratitude goes also to the sixty or more creative artists, the many and efficient non-technical assistants who maintained a business-like administration, the five thousand or more individuals who gave service and grew at their tasks, the Citizens' Committee, composed of public spirited citizens representing many educational and social agencies, who assumed responsibilities of promotion impossible through regular channels. And last but not least to my mother who remained patient and indulgent during recurring, strenuous periods and unselfishly assumed responsibilities to give me more time for this engrossing undertaking.

I wish to thank the Editors of DESIGN for giving me this opportunity to organize the STORY OF THE MILWAUKEE HANDICRAFT PROJECT. There were interesting situations, some trials and some tribulations; there was a unity of purpose toward a goal and a cooperative endeavor to meet that goal and there was great satisfaction.

● It is a great privilege, through the pages of DESIGN, to present the story of the Milwaukee Handicraft Project. It is an opportunity to greet its hosts of friends, the Art Educators and others, in every state who have so enthusiastically supported it and encouraged its every effort by expressed appreciation and the acquisition of its products.

In organizing so involved a story, the accompanying illustrations are of considerable help, for they are reminders of some of the work produced during the more than eight years of the project's existence. It is fitting at this time when jobs are more than plentiful, to rehearse the beginnings of this Project, to recall that period when it was necessary to create jobs for so large a number of unfortunate people who were caught in the depression—so that for them, life could go on and hope would be renewed. It is fitting also to review the work of the Handicraft Project at this time because there may again be a need for some like program in the post war period, perhaps not a work relief program but a similar one which will be necessary in that important work in rehabilitation of returned service men, as well as in a plan for recreation for the over-stimulated civilian.

The Milwaukee Handicraft Project was one of that large group of federally supported work programs whose object was to take persons from the relief rolls and place them as quickly as possible at some useful work. It was organized in the Fall of 1935, and was destined to become one of the most unique of all of the then Works Progress Administration programs. It had meaning and plan and followed governmental specification in employing to good purpose a very large number of persons.

All W.P.A. projects had to be authorized by governmental agencies which often were educational institutions. These authorized sponsors or their designated agent were requested to offer a definite plan of procedure and be willing to assume responsibility for the work to be carried on, for organization and personnel, as well as to make sufficient contribution in time and material to satisfy the needs of the particular project.

With the Milwaukee State Teachers College as original sponsor, it became my privilege to act as sponsor's agent—to devise and to organize this handwork project which Mrs. Harriet Clinton, District Director of the Women's Division of W.P.A. in Milwaukee County, had conceived as a way of absorbing that steadily increasing number of women who had become the main support of their families. The idea was intriguing and challenging, for immediately there came to mind any number of problems and processes which would be interesting and possible for women to do. But it would have been inexcusable and futile for me, or anyone, to expend valuable time and effort or to dissipate federal money on work which had no educational significance or did not contribute to the cultural development of the individual and the community. An administrative plan had to be conceived around this most important objective which would make it possible that only work of superior quality in design and craftsmanship would be attempted. And when these statements were written into the official project proposal: "To make by hand household articles of wood, paper, yarn and cloth" and "The objects made will be distributed to relief families, nursery schools serving relief families and publicly owned institutions" they guaranteed an excellent opportunity for disseminating culture and raising the standards of taste in the community through the public institutions, but left the artistic standards to be accomplished still a matter of aspiration and administrative procedure!

When it was discovered that none of the workers to be utilized on the project would come to it with known skills but would be assigned at random from the relief roles without reference to their work-histories, that all skilled workers

THE STORY OF HANDICRAFT

By ELSA ULBRICHT

had already been exhausted for other projects where special skills were needed and that this project was planned to absorb all those who could not otherwise be placed, it became apparent that it might be difficult if not impossible to hold to the original objective! However, one thing was certain—to produce crafts of high calibre meant a technical knowledge and broad understanding of crafts on the part of those who were to direct. It meant that they themselves should be creative craftsmen able to originate the work and at the same time would be teacher-minded and interested in directing a group of wholly unskilled individuals. It made the problem more involved but at the same time a greater challenge.

After two months of intensive planning with Mrs. Clinton in her official capacity as District Director, and two young women, Mary June Kellogg, a senior art student at Milwaukee State Teachers College, and Anne Feldman, a University of Wisconsin graduate and assistant to me in evening crafts classes, who were willing to throw their efforts into this venture even before it was presented in Washington (during which time my classes at the College were subjected to much absent treatment); after many conferences with governmental officials in formulating a plan for which there was no precedent, of becoming acquainted with government regulations and attempting to understand; after many hours arranging a tentative work program and perusing catalogs for possible equipment and materials, for a program of two hundred and fifty people; (all of which added up contributed to an exciting period of uncertainty and qualm) the Project Proposal was written, was finally approved and the opening date was set.

The Directing Personnel

Mary June Kellogg and Anne Feldman, who had assisted so well in preliminary plans, were assigned immediately as supervising directors. Miss Kellogg was particularly suited to become the Art Director because of an innate sense of design and a discriminating taste, as well as an unusual craft knowledge and performance. Mrs. Feldman, experienced in industrial problems and with some understanding of the arts, was well equipped to assume the administrative procedures.

Under the regulations of W.P.A. all positions had to be filled from the certified relief ranks if possible except in the case of the directing staff. And in the interests of the success of a project, when no one with adequate qualifications was available through the certified lists, non-certified persons could be selected in a designated number, proportionate to the certified persons employed at the time.

To decide upon the qualifications for the "artist foremen" who were to direct these desirable crafts activities was the duty of the "sponsor's agent." It meant placing them so high and making them so inclusive that only the most able, artistically and practically, would qualify. Experience in crafts,

THE MILWAUKEE PROJECT

and crafts materials, originality and a creative approach in solving problems, (which meant at least two years' work in creative design and the crafts) college psychology applied to teaching situations and an interest and good understanding of people—these were qualifications met by imaginative, art trained individuals—generally four year art graduates.

Though the relief lists were canvassed for candidates and all available 'artists' were accepted on the projects, none of them proved to have the qualifications to do original, creative work; each of them was retained for a technical skill which would contribute to some phases of the work to be done.

A few other strategic positions for non-technical supervisors selected mainly for their business and clerical ability, had to be filled by non-certified persons. The total number of non-certified personnel increased as the certified number of workers increased. At first practically all of the directing personnel, including the artist-foremen, were graduates of four-year art school courses. These young people had also found it difficult at this time to secure positions in their chosen field. They were, therefore, the more understanding and sympathetic. They were both creative and constructive and anxious to follow the objectives set up for the work to be done. They were interested in the experimental attitude toward work and they met the other qualifications in experience and aptitudes designated. And they were young, enthusiastic, and energetic. As the work progressed, they welcomed the opportunities to discuss and to analyze, with Miss Kellogg and me, every new problem, not only for an interchange of ideas, but in exuberant pride for a better accomplishment.

The Workers

When the Milwaukee Handicraft Project opened its doors November 6, 1935, a motly, careworn and harrassed group of women were greeted and received by a small number of eager and socially sensitive young women and men into whose hands they were to be entrusted. They had been assigned from the relief lists of the United States Employment Service, in groups of fifty and one hundred at a time. Those who reported that memorable morning and the following few mornings, were nervous and excited, many of them arriving long before eight o'clock, having walked long distances. Where the assignment cards had not reached them in time to report for the specified date, their perturbation was increased in the fear that the job for which they had waited so long would not be held for them. They manifested uneasiness, uncertainty and great apprehension of their ability to meet the needs of this job to which they had been indiscriminately assigned and of this project about which they knew nothing. Many of them had had no work or very meagre work experiences; many had been out of employment for so many months that they had become disheartened and depressed. They were of all ages, all nationalities, (some speaking very broken English), some could neither read nor write, Negro and white, of all

degrees of intelligence and education. Many were poorly clothed, even unkempt, and some appeared physically weak from the lack of nourishment, medical attention and insecurity suffered for so long a time. To this confusion was added the commotion of numbers for within the week, they had come, not in the expected number of two hundred and fifty, but had arrived in increasing numbers until there were eight hundred in less than two weeks, a number far beyond that planned for in both material and accommodation and which made it necessary to work in two shifts of 400 each.

They all had one thing in common, however, the NEED for work—with the desire to work—for they were among the thousands of women on relief in Milwaukee County who were crying "give us work—give us a definite task to do." And although they had to be reassured constantly that this job was real and that, in spite of their misgivings, they would be able under supervision, to do the work, this early insecurity did not present exceptional difficulties because of the incredible eagerness of these women to make good, to hold that job which was so long in materializing.

The tasks given them were at first more or less arbitrarily assigned in relation to the activities at hand at the time. But it did not take long after the first trepidation ceased to manifest itself, that confidence asserted itself, personalities emerged from the group, and talents were discovered; and as various activities were added to the program, choice in work could be allowed according to interest and aptitudes, and more and more responsibility could be expected from many of these women who had never believed they were capable of the work they were doing. And this is no overstatement of the facts. For when the work is seen, it is unbelievable that most of them had never done any sewing, did not know the best way of holding the scissors, much less use paste and hold paste brush;—and the ruler, that bane of every school teacher's life, was practically an unheard of instrument.

Under a sympathetic and understanding leadership, and surrounded on all sides by colorful raw materials which were being converted into beautiful, useful things that were admired by all who came to see them, a satisfactory accomplishment and a happy cooperative work-atmosphere resulted and continued throughout the life of the project, without which it would have been impossible to produce articles of superior quality and craftsmanship.

The most discouraging phase of the entire work-situation at all times was the constant turnover in working personnel, which was natural and right in a work-relief program of this kind. But it meant a continuous training of new assignees in the work-methods of the project, in work habits and in new skills, which naturally retarded the speed with which production was possible as well as lowering the craftsmanship of the product for a time, and made it ever difficult to be assured that production would flow as promised. For as soon as these workers acquired real skills, they were either absorbed in industry or transferred to projects where it was necessary to employ more skillful people. It meant that in the course of the eight years of the project's existence more than 5000 individuals of many varying capacities and degrees of talent, had had the opportunity in different degrees, to bring system and order into their lives which a training and accomplishment in any craft necessitates, not only to become more or less skilled but also to become exposed to, perhaps saturated, with the idea that a thing worth doing is a thing worth doing well—beautifully. The word "artistically," was not used—nor was this program designated as an Art Program. It was merely a program in the production of practical, useful things; in work that was possible to do under the circumstances, and necessary to be surrounded with for fuller, richer living.

THOUSANDS OF PERSONS WORKED



Women soon developed skill
in wooden toy-making.



Expert finishers working
on block printed draperies.

AND GREW ON THIS PROJECT



Applique draperies
require careful work.



Beatrice Ware, expert
in making wigs for dolls.

SPONSORSHIP

● Many developments marked the growth of the project. The first legal sponsor under the Works Progress Administration in 1935, was the Milwaukee State Teachers College. It soon became necessary to secure a sponsoring agency which could give it material support, to underwrite it financially. And so, in 1937, the Board of Milwaukee County Supervisors, with Wm. L. Coffey, Director of the Milwaukee County Institutions and Departments and his staff acting as executive administrators, assumed financial Sponsorship, Milwaukee State Teachers College continuing to serve in an advisory and technical capacity.

This was a most important step for the project for it gave assurance of protection and interested supervision and has resulted in the continuance of the project to the present day.

Jobs had again become available to the many persons on Relief and all W.P.A. projects were greatly curtailed, many were entirely closed. The Handicraft Project as one of the more important projects of the country remained intact for a longer period than most of them (except for a greatly reduced number) largely because the Milwaukee County Board of Supervisors continued to foster it.

In 1942 when all Federal support was withdrawn, Milwaukee County was again faced with a decision, and then took upon itself the entire administration of the Project. And so, the Milwaukee Handicraft Project was continued under county jurisdiction.

This is the first time, as far as is known, that a County Board has assumed so important an undertaking. From a social as well as a practical point of view the project has met the needs of the County, but this move is significant in that it evinces a keen interest and social understanding on the part of county officials, Mr. Coffey and his staff in particular, who have faith in the value of the Project to the community and to the individuals still on County Relief, who through physical disability still need this kind of a sheltered workshop to give them moral fortitude and financial security.

The relationship with Milwaukee County has been most happy, makes it possible still to carry out the original aims of the Project in a greatly reduced manner due to the decreased number of workers and a very small directing personnel.

Mrs. Helen Spero, Administering Director, who started her efficient service during the first months of the Project's existence, is the only person of the large group of directing personnel who has carried over to this last period. She has been the guiding personality of an efficient, business-like administration. She has unselfishly and effectively met all obstacles, both physical and mental, and has strained herself almost to the breaking point during such particularly trying times of moving from one location to another yet she still keeps a driving faith toward a goal that to some may be quite intangible.

Assisting and directing art activities, is Mrs. Charlotte Wescott, wife of Clarence Wescott, former Designer and Supervisor of the furniture unit and who has been called to service in the Navy. Together, Mrs. Spero and Mrs. Wescott solve the problems of the present Milwaukee County Handicraft Project in a pleasant building of the Milwaukee County group in Wauwatosa, a suburb of Milwaukee. And here the project may be visited as usual to find that the same spirit and a happy work-atmosphere prevails.

In a statement received from Mr. O. H. Guenther, Chief Accountant of the Milwaukee County Institutions and Departments, representing Mr. Coffey, he says in addition "The Milwaukee County Board of Supervisors, although the relief rolls of the county had dropped considerably, continued the project to enable those workers who could not find employ-

PROBLEMS OF

By ELSA ULBRICHT

ment elsewhere, to remain on the project at earnings somewhat in excess of direct relief grants. At the present time there are but fifty-two workers regularly employed.

The project has enjoyed better than a fair measure of success under Milwaukee County. In order not to conflict with private industry to too great an extent, the policy has been to limit sales to educational and tax supported institutions. Supervision at the project has always been adequate but never excessive with the result that, excluding the cost of relief labor, the project has been practically self-supporting. At the present time, with the reputation gained in all parts of the country, the problem is not one of sales but of production.

The benefits of rehabilitation of workers who have been idle throughout the depression and who are no longer in demand by private industry are evident in the comments of the workers.

Plans have been approved, though the details must still be worked out, whereby the patients and inmates of the various Milwaukee County Institutions will be given an opportunity to work part-time at the Handicraft Project immediately prior to their release from the institution. It is felt that such work under proper supervision will be a distinct aid in rehabilitation of the patient in bridging the gap between institutionalization and private employment as a member of Society.

In this last phase, the service which the project can render in the community will take on a broader social objective in keeping with the needs of the times.

HOUSING THE PROJECT

● And many another problem presented itself—many difficult hurdles had to be jumped—mostly due to administrative regulations, that did not specifically apply to this particular project but under which it had to operate and were a handicap to adequate performance. One of the ever recurring trials was the need to justify the aims of the project with every administrative change in personnel whether district, state or regional.

One of the greatest disadvantages to concerted achievement was that of the physical plant—for in the eight years of the project's existence it occupied a dozen locations—at one time the entire project was housed over the city in seven different locations, making an added problem of time-schedules as well as in the distribution of materials for work and for a centralized supervision.

The project was started in two rooms loaned by the Veterans Administration Hospital authorities. These were soon found to be inadequate and a building was taken in the city at 793 North Jackson Street. This housed the administrative offices. At the same time rooms of the Milwaukee Voca-

ORGANIZATION

tional School housed the growing bookbinding unit. The weaving unit began its work in a work room of the Wisconsin-Designer-Craftsmen Society. Then more space was provided in unfinished rooms on the 6th and 7th floors of the Milwaukee County Courthouse, and in out of the way rooms of the Milwaukee Safety Building (Police Station).

At the same time the furniture unit got its start in the courthouse and later moved into a downtown building formerly occupied by the American Candy Company where odors of chocolate still pervaded, and a section of the applique unit was moved to another downtown building occupying the second floor. It was at this stage that an effort was made to bring all of the units together and the spacious Weinbrenner Shoe Company building was rented—a place where heavy machinery had left almost indelible grease stains on the floors and where the walls had been painted a dark gray or black. This move brought the Project to its greatest height in both numbers and facilities—here 1350 persons were employed, housed on three floors of a building; one square block wide. There was adequate space for that long hoped for experimental laboratory, for well lighted workshops for every one of the different crafts, with ample room for a chemical laboratory to test colors and to dye materials, for a large wood working unit with correct storage space—with drying and finishing rooms, a beautifully designed display room where articles could be shown to the best advantage, long corridors where process photographs and colorful experimental material could be exhibited, an adequate raw materials supply room as well as a systematically organized finished stock-room, and not least of all, offices that were adequate for proper functioning of administrative procedures. All of the previous locations and the subsequent movings had been excellent experience for complete understanding of the needs of an ideal set-up—and each moving, and planning for moving, was accomplished entirely by the project personnel, made more difficult, or perhaps more challenging, because in almost every case a building was taken over which had been unused for months or years and was wholly unfit for occupancy. But when creative ideas got to work, when every available unit contributed in cooperative adventure, when, under the direction of young art trained engineers, carpenters moved and replaced walls, electricians, plumbers, cleaners, painters, decorators, taken from the ranks of project workers, were set to work, the strength and vision of the project as a whole can easily be estimated—a unity for one purpose—to “better produce and distribute articles of excellent design and workmanship which would raise the standards of taste in articles of common use.” This objective was never lost sight of.

Only a year and a half was spent on this ideal location—for the period of retrenchment had set in and W.P.A. ceased to function. The next move took the project to a four story building at 695 North Milwaukee Street, formerly occupied by a rubber company—where four stories were not too fully

rejuvenated for occupancy but two stories were utilized for a year until the final move which has brought, it is hoped, the Milwaukee Handicraft Project to its final resting place—not dead, but active in a very small but in a happy relationship in a building of the Milwaukee County Administration system under whose full jurisdiction it has operated since April, 1942.

INTRODUCTION TO WORK UNITS

● In planning the program of work for the Handicraft Project, no specific problems were immediately decided upon to be done by the women to be employed except in a general way as they quite readily injected themselves, but the entire plan was built around basic materials; paper, yarn, cloth and wood, and other materials which were easily available at the time, many of which were waste materials of industry. So, in a sense, the philosophy of “a functional use of materials” the materials dictating the objects to be made, was started from the beginning. This approach, through the materials, is an excellent way of stimulating original thinking for it allows the creative faculties to have full sway and play. It does not matter particularly what the materials are, so long as they are used correctly to express an *idea* in as beautiful a way as possible.

The limitations of available material on the Handicraft Project, together with those brought on by the large numbers of unskilled workers, gave rise to the first types of work presented, and in rapid succession as new materials became available to the establishment of the various work units. They grew quite naturally one from another, and utilized the simplest work-processes and most easily acquired tools and equipment which were kept at a minimum for hand construction. Much of this equipment, made on the project became part of the work program. Efficient methods for each craft were devised that were within the scope of the skills of the women employed, to develop technical proficiency and good work habits, and to gain a knowledge of tools and their right functions, so that when jobs opened up in industry, these workers would be equipped to take them.

And as workers gained skills and the number of workers increased, as the project became better known through its increasing contacts, through exhibitions, the daily “Open House” tactics, its conferences with educators as to the “fitness to purpose” of the articles produced, their “wear and tear,” etc., and as more and more suggestions came from those who found the services of the project adequate to their needs, the scope of the work as well as the number of articles produced increased. Every article incorporated the basic elements of art structure toward a uniformly high standard of craftsmanship and many articles were ‘custom made’ for specific purposes and places—institutions which would not otherwise have been able to procure these long needed additions, which could not be purchased.

TOOLS AND EQUIPMENT

● Only the most essential tools and equipment were purchased for use for processes. They were kept simple and others were added as the need for them arose. A very large part of the equipment was constructed on the project designed by some member of the department for which the need was felt. In this way a most satisfactory type of equipment was made available and served an exact purpose better than any that could have been purchased. Looms were built, and all of the necessary paraphernalia that goes with weaving, the reels, racks, winders, shuttles, warping devices: tables of correct height and structure for every purpose, Bookbinding sewing racks, screen printing frames, drying racks for textiles and for posters, rug and quilt frames—shelves, boxes, cupboards, desks.

DOLLS • TOYS



WHO IS SHE?

The first doll, blond, American, 22" tall, designed by Dick Wiken and Helen Clark.

Nursery School equipped with wooden toys by Edward Wichman and George Burns, quilt by Julia Knudsen, wall hanging by Barbara Weisman.

● The dolls took form as a work-product quite spontaneously because there was an expressed need for an all-cloth doll in the kindergarten.

The first one, 22" tall, was made through the efforts of many. From a head modeled in clay and a mold of plaster-of-Paris, a face with childlike features was made by pressing stretchy knit material into the mold, with 'hair' of cotton carpet warp, body of cloth stuffed with kapoc or cotton, resulted in a completely cloth-made doll that was washable and unbreakable.

Clothes were designed for type and for character and nationality. They appealed to all and were especially interesting to children because they could easily be removed.

The subsequent dolls were all of the rag-doll type. There was the 8" doll, made and dressed entirely of cuttings and left-over materials, 4,000 of which were made for Christmas one year for children of needy families. Later the 16" twins appeared, with sister and brother wardrobes, and the round-faced "Katie" and "Patsey" and dark faced "Honey Chile," besides a cuddly baby doll.

The 22" doll had been an experiment. When tried out in a local kindergarten,

one of the four year olds who came upon her unexpectedly, paid her complimentary recognition as an individual when he asked "Who is She?"

When light machinery was installed in the wood work-shop, the first products made were wooden toys. They afforded an opportunity to the designers of this department for creative and original models based on types of toys and manipulative equipment needed in nursery schools, kindergartens and the Milwaukee Curative Workshop. These agencies cooperated in this undertaking so that the combined thinking resulted in toys that were educationally correct for the groups they were to serve, well-proportioned and in good color.

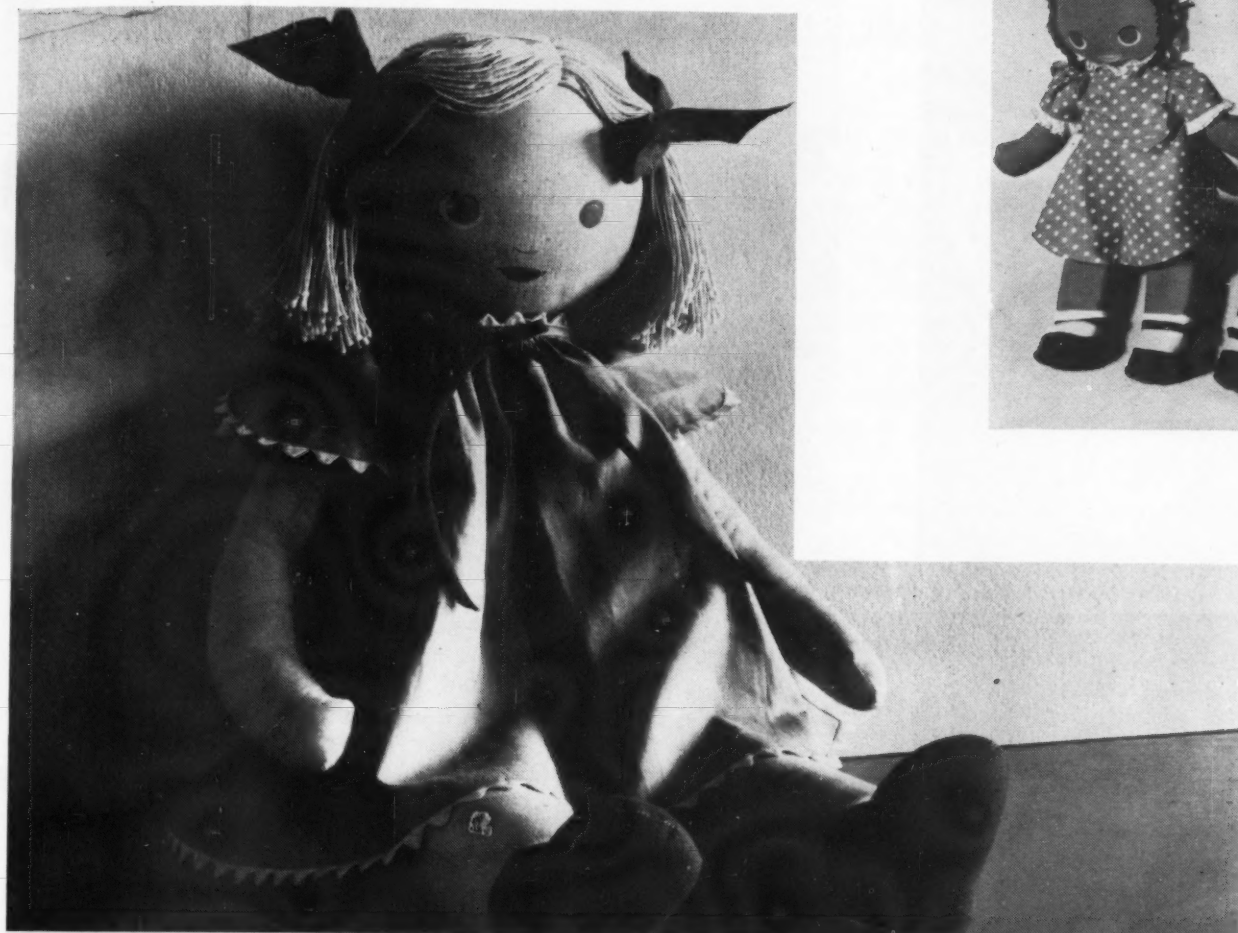
They were streamlined, without unnecessary, breakable parts. There was a large group of easily manipulated puzzle boards, peg-wagons and peg-boards; pull-toys of animals and birds, and solidly constructed wagons containing colored blocks, all drawn by gaily colored braided strings, for nursery school and kindergarten age: Tractors, trucks and trailers, and trains, boats, airplanes and dump-carts, for the older child and a large number of games for the child of the primary grades.



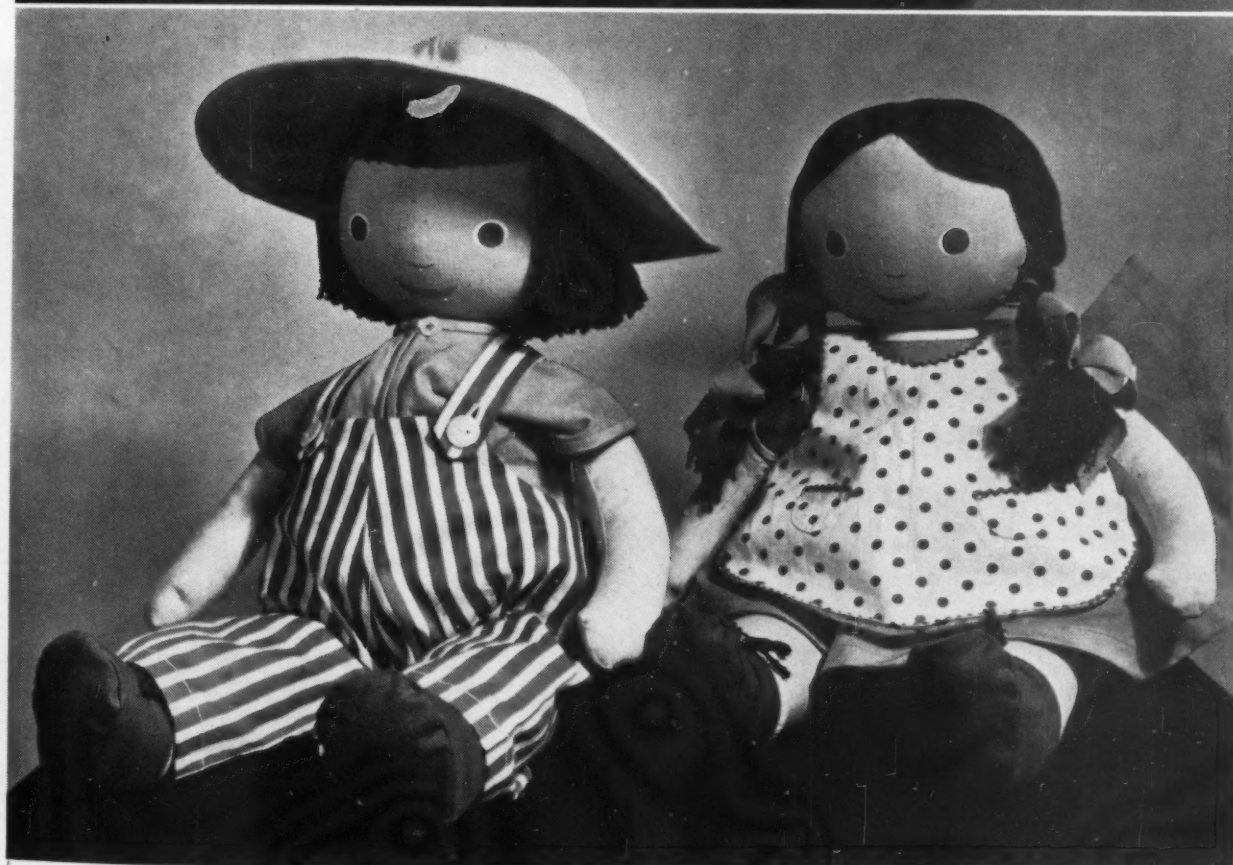
THE CLOTH DOLLS SHOWN ON THIS PAGE WERE DESIGNED
BY ELIZABETH PASLER AND PRODUCED IN QUANTITY.



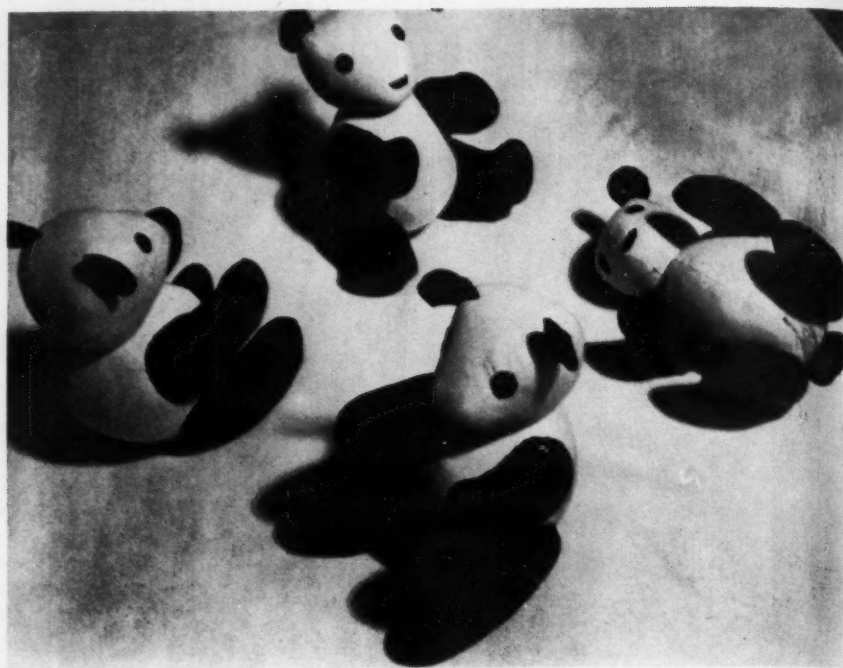
HONEY
CHILE



KATIE



PETER
and
PATSEY
ARE
TWINNS



LEFT: Counterpane toys, spheres, cubes and other forms. ABOVE: Pandas



Giraffes designed by Ann Krasnan

● To the doll production was added a number of cloth toys, especially animals—a horse, a pig, a giraffe, an elephant and a panda, not represented in their natural colors but usually in two tones of brightly colored percales—and counterpane toys, spheres, cubes and other geometric forms in gay printed materials washable so that they could be used as bed toys for small children and for children in hospitals.

"The Circus," a block printed wall hanging designed by Barbara Warren Weissman



THE POLICY OF GOOD DESIGN

By MARY KELLOGG RICE

● The design policy which governed the work of the Milwaukee WPA Handicraft Project during the eight years of its existence, was a simple one. Even before the project opened in the Fall of 1935, it was decided that no matter how simple the article to be made or how inexpensive the materials to be used in its construction, the article would be well designed or it would not be made. If it was worth making at all, it was worth a good design.

Those responsible for the organization felt keenly that high standards of design and workmanship should motivate the work of the project—the work had to be good in order to justify the expenditure of the tax-payer's money. It proved to be a sound policy and accounted for much of the success of the project.

The organization of the design work on the project during seven years of its existence, passed through three distinct phases. Each change in organization was made to implement more successfully the original design policy.

When the plans for the project were drawn up, it was thought that one person, an Art Director, could do the designing, select all material to be used from a point of color, design and quality, and establish standards of good workmanship. It soon became evident however, in view of the increased numbers, with the workers doing a wide variety of work, that this would not be feasible. So an art trained person was selected to head each unit of work.

This person soon became known as a Designer-Foreman. It was his responsibility to design the article made on his unit, and to teach the workers and act as foreman for the group. In this way there was good coordination between the designing and the actual making of an article, the foreman knowing from first hand experience the abilities and limitations of the workers within his group, was able to design articles which were not too difficult to be made by them. This method of working was used throughout the early period of the project's development.

As the project became more highly developed, with a large group of newly trained and now experienced workers, and a growing demand for the articles the supervisory work of the Designer-Foreman became so heavy that his designing activities were greatly curtailed and in some cases ceased entirely. This brought about the organization of a separate Design Department. At first the more creative Designer-Foremen were assigned in the unit part time, but this gave way to the organization of a group of full time designers, most of whom had been Designer-Foremen. Thus they brought to their designing the practical experience gained in their former capacities. The advantages of the new unit were quickly felt in a flow of new designs and the development of new types of articles. More time was spent in experimentation with materials and more professional standards of work achieved.

The designer was able to take the model of a new toy into a schoolroom or institution and to observe first hand the child reaction. Sometimes new toys and dolls were loaned to schools and nurseries and then returned with a report and evaluation by the teacher. This enabled the designer to see the results of wear and tear and discover and correct any functional weaknesses. Newly designed textiles were loaned to schools in order to determine their suitability for various age

groups and also to enable the designer to observe their 'effectiveness' in the schoolroom atmosphere. Thus the designing was made as 'down to earth' as possible.

As the personnel of the Design Department changed (many of the original group obtained excellent teaching positions as a result of their fine work and unusual experience and were replaced by new talent) and as improvements and changes in methods of production were made, there arose an ever widening gap between design and production. Those in charge of production felt the designer lacked knowledge of production methods, the designer felt the foreman and production supervisors lacked knowledge of designing; often designs were changed in production and lost some of their original quality.

In the spring of 1940, the dream of adequate housing for the project's 1350 workers, with all production units under one roof, materialized. With plenty of space available in a single building, plans for adding a Technical Service Workshop to the Design Department now became feasible. So the final and most successful phase in the project's design history began.

The Technical Services Workshops and the Design Department were housed on one floor of the newly acquired building. They included a large design room for the project's twelve designers. Adjacent to this, a small workshop where skilled workers cut linoleum blocks and profilin for textile printing. Here too, patterns were made for cloth toys and dolls and applique work. Adjacent also to the design room was a small record room where all designs and layouts were filed and where samples of yarns and fabrics, colors of inks and dyes, were available to the designers and upon which he was to base his designs. Three small but well-equipped work rooms, a laboratory and office space completed the physical set-up of the new unit.

A small group of experienced workers were transferred from the various production departments to work in the technical workshops. In charge of each small workshop was a person with both art training and experience in a production department.

In the Technical Services Workshops the designers were able to watch closely the development of a new design through all the stages of experimental production and to control any changes in design which were found to be necessary.

Production problems were reduced because greater care and attention was given a new design in its experimental stage. More uniform production was assured by the work of a new pattern work-shop where accurate patterns and layouts were made before a new design was released. Higher design standards were maintained because any necessary changes in a new design were made under the supervision of the designer rather than by a worker or a production supervisor. It was possible to experiment with many new materials and thus improve the quality of articles made.

The services of a qualified chemist made possible the testing of inks, dyes and fabrics, both commercial and project-made, for light fastness and washability.

With the larger space and improved facilities it was possible to maintain a constant flow of new designs into the production units. The ever-increasing demands for project articles, sound in workmanship and design, was the gratifying result of adherence to the project's original design policy.

FURNITURE • INTERIOR DECORATION



TOP: Office of Psychologist Atwater School, Sherwood, Wisconsin.

CENTER: Sectional davenport Women's Lounge, Elizabeth Waters Hall, Univ. of Wisconsin.

BOTTOM: Card tables and chairs, Elizabeth Waters Hall, Univ. of Wisc.

● For some time it was felt that a simple well constructed type of furniture would be a great addition to the other furnishings provided by the project which would increase the services it could render to institutions. Such a demand was evidenced when another project, The WPA Household Training Centre, was being started and the Handicraft project was delegated to do the interior decoration.

It was feasible to start such a unit because a certain young man in the city was known to have the exact qualifications and was ready for a job that would allow his creative imagination and experience in the making of furniture to grow under sympathetic conditions and an encouraging atmosphere. Clarence Wescott became the head of that unit and under his sensitive and practical designing and craftsmanlike supervision, the work was carried on and very high standards of design and workmanship were established and maintained.

The furniture unit made it possible to employ an increasing number of cabinet makers and to take them from the relief rolls, men who had been trained in the 'old school,' men who were unable to secure work at that time because of physical disability or age, and who could be used to great advantage in this work because they still maintained the sensitivity to fine workmanship and finishes.

All types of pieces were constructed, generally custom made to meet the exact requirements of the institution for which they were destined—chairs, tables, desks, couches, davenports, cases for every purpose. And most of these pieces required the services of one good supervisory upholsterer who too had learned his trade



ABOVE: The panels of this screen designed by Ann Krasnan were made by the screen printing process on paper.

UPPER RIGHT: A vanity chair for the Teachers Lounge, Crow Island School, Winnetka, Illinois.

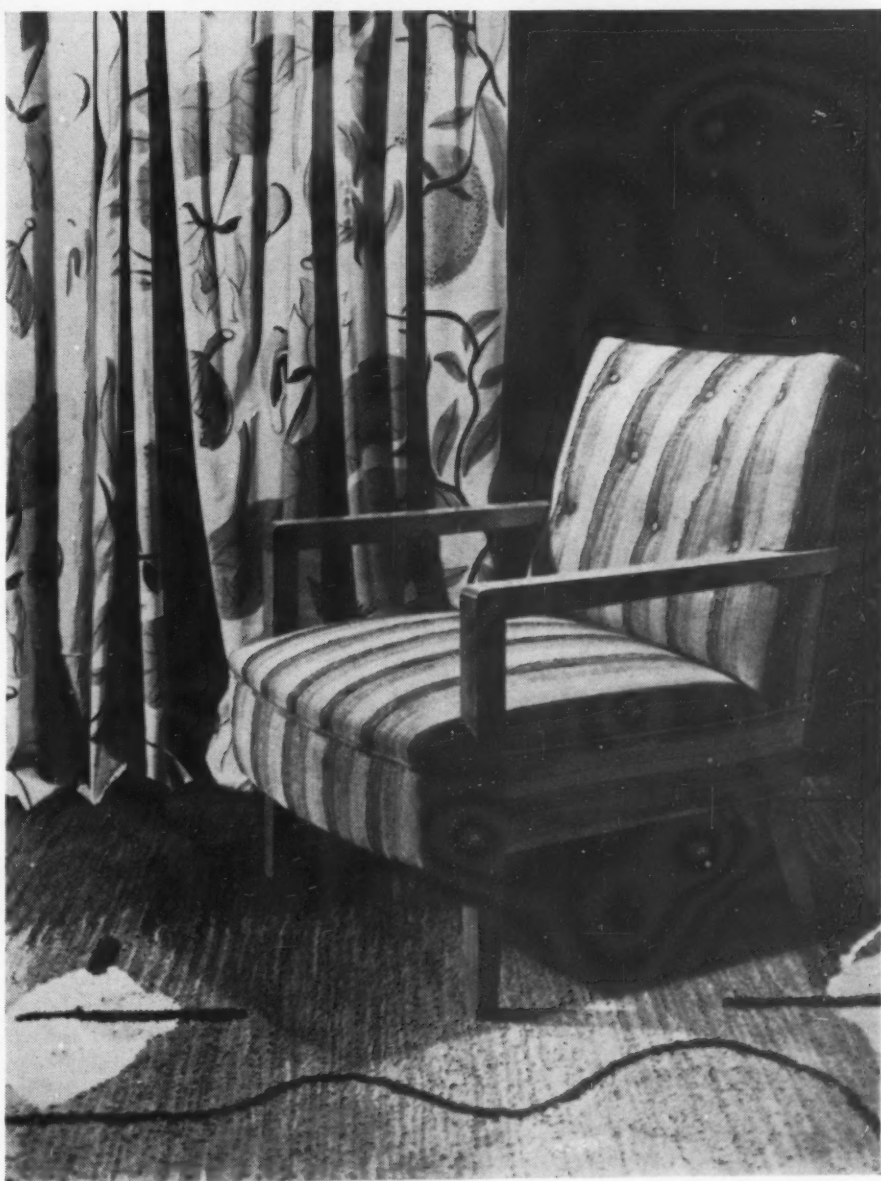
RIGHT: The screen printed draperies were designed by Camila Travanty, the armchair by Clarence Westcott. The wool and linen upholstery and hooked rug of wool strips were designed by Ann Krasnan.

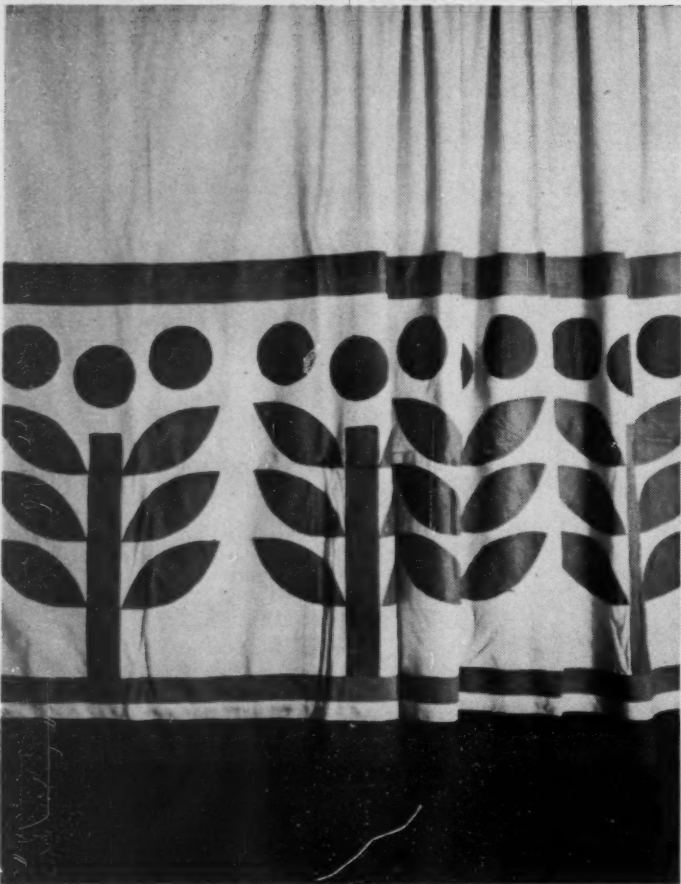
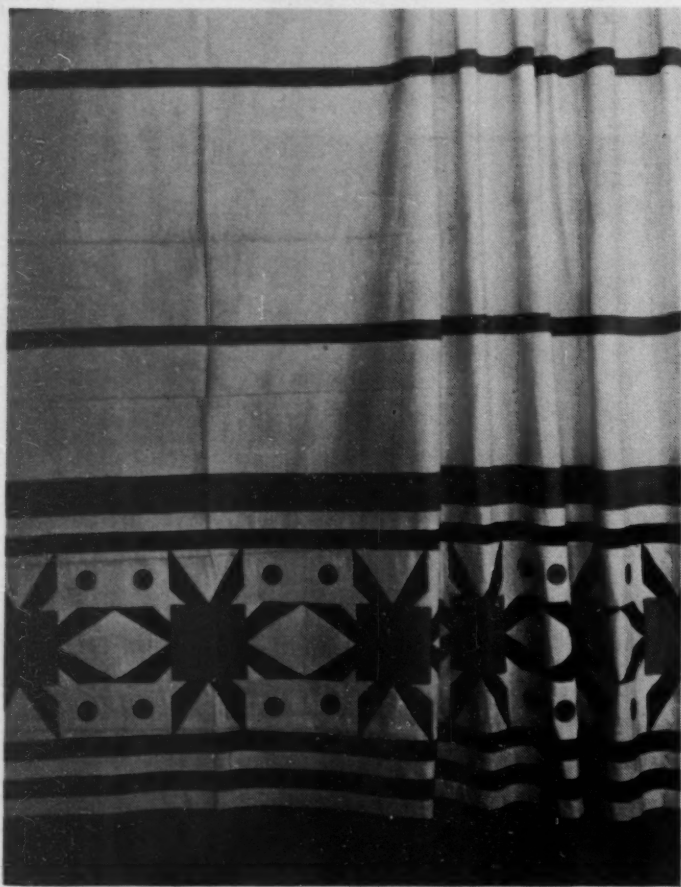


through many years of apprenticeship and was among the most skillful of craftsmen.

Many other important all-over planning jobs were done besides the WPA Household Training Centre, where an entire home was furnished with all the necessary furnishings, including furniture, rugs, draperies, printed or woven, and printed or woven table services, which received their best test through repeated laundering. Here also, experimental furniture could be tried out, which helped in the early stages to establish a line of products that were wholly right from a functional point of view.

The furniture unit served many institutions, in many states, and became the largest of the units, of necessity occupying the greatest amount of space. And as in the case of the other products, nothing was put into production until tried for comfort as well as for appearance.





Draperies designed by Dorothy Phillips
Hoagenson and Julia Knudsen

● The applique work started when nursery schools wanted brightly colored bed spreads for little cots. These were in simple geometric forms, and colorful. First made entirely by hand, it was necessary to find a quicker method and the workers learned to execute these patterns by a very close machine stitching which

was more durable. It had the effect of more simplicity in the design for a complicated motive could not be produced successfully.

Many large sized bed spreads were made for dormitories and hospitals asked for decorative draperies which they deemed more durable than the printed

drapes, and for them a great variety of applique window drapes were constructed which soon became very popular.

There were a few interesting applique wall hangings illustrating rather abstractly children's activities and interests and in some cases stitchery was used for added variety.

APPLIQUE'

DESIGN



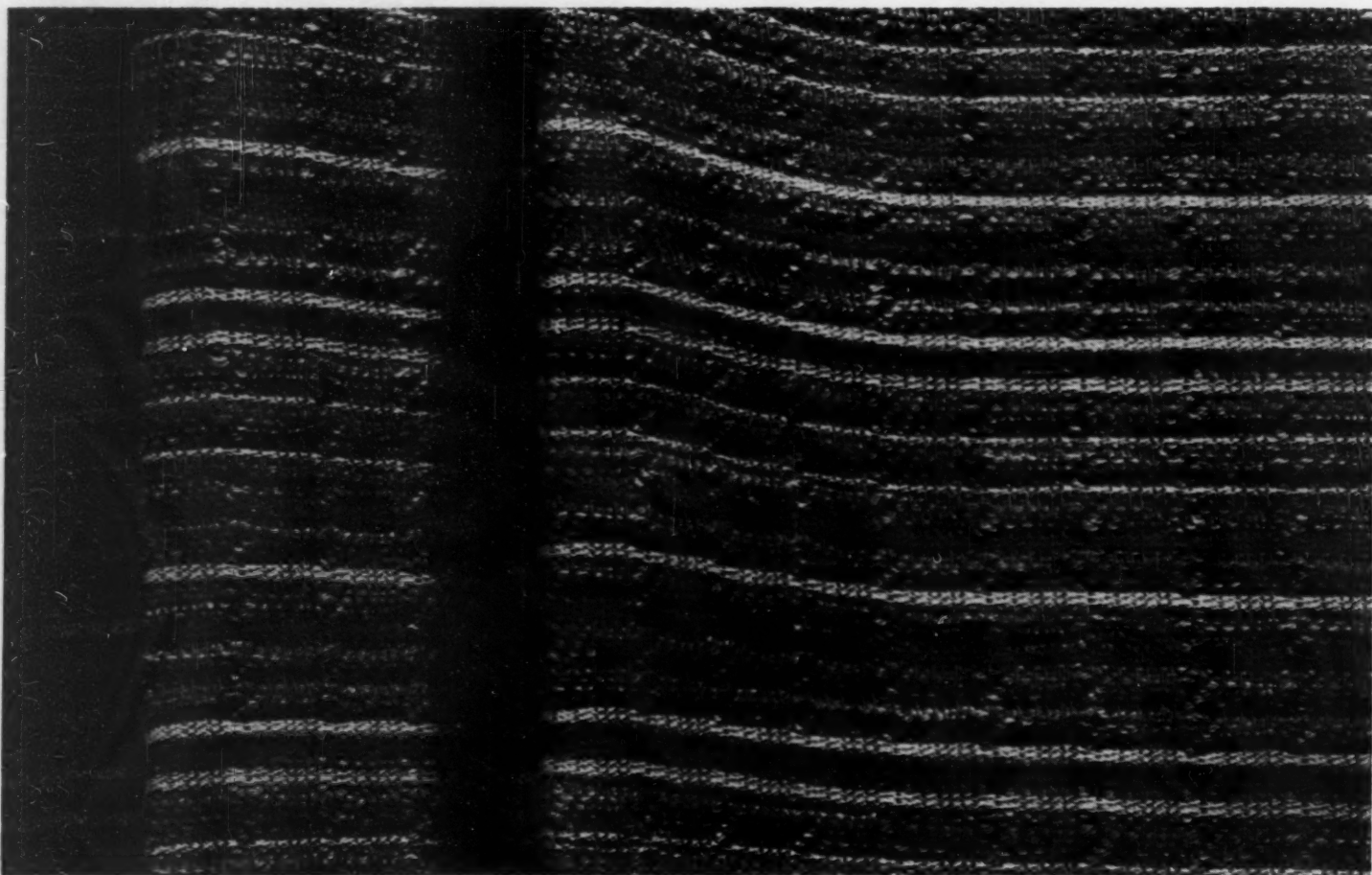
SCREEN PRINTING

"BIRDS" Designed By Ann Krasnan

• After a dye chemist was added to the staff of the Design Department, screen printing came to be a very important method of fabric decoration to supplement the popular products of the block-printing department. Dyes were analyzed and dye-pastes were made which allowed for a clear impression and thorough penetration, which preserved the original softness of the fabric. Production was comparatively rapid,

for long tables-were constructed to allow yardage to be printed easily. Other equipment had to be built, for the dye pastes had to be developed for color and fastness to light and washing. It had an interesting, most satisfactory beginning. When the period of curtailment set in and the operating space became less some very delightful informal designs were produced.

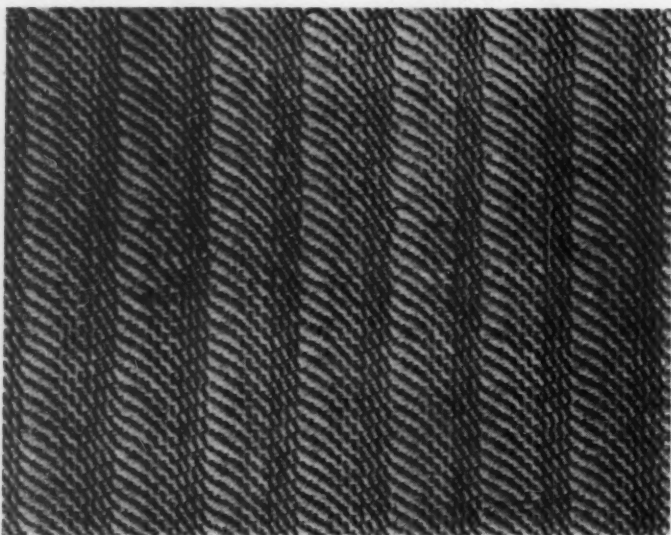
for FEBRUARY, 1944



Drapery Material

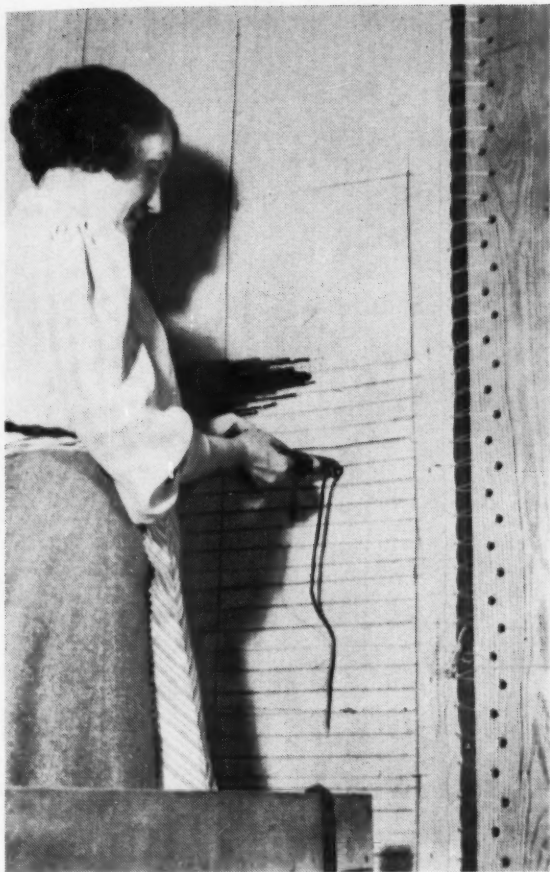
WEAVING

Upholstery Material, "Spaced Twill" by Joseph Wietor.



● After floor looms were built on the project, weaving was possible and experimentation began. It placed the emphasis not on the production of traditional patterns, but rather upon the fundamental technical possibilities and limitations of the loom and in the structure of fabrics through the use of a variety of yarns and threads so that interesting textures would result rather than set formal patterns. Waste material from a carpet factory and ravelled burlap lent themselves very well to this idea. As a greater variety of weaving materials were provided, finer textures resulted and with the introduction of the furniture unit later a great many beautiful upholstery fabrics were added to the drapery materials that had been done. Small table looms gave the design laboratory an opportunity to experiment until excellent textures and broken color effects were evolved, before they were put into production on the large scale that was increasingly necessary. Some of the upholstery fabrics were woven in a white scoured wool to be dyed in appropriate colors for the numerous all-over planning jobs in furnishing public institutions.

Smaller, individual articles were made like table runners, service mats and napkins, but the emphasis was largely upon yardage for both drapery material and upholstery fabric. The workers became very efficient in all of the processes of preparation and the weaving was done mostly on forty inch looms.



Working on a hooked rug

● A number of different kinds of small rugs were produced at various times on the project, among them a hand tufted rug which utilized small scraps of waste material, then the hand sewed, blanket-stitch type which was very firm and flat, of which a great number were produced as individual floor mats for kindergarten and nursery schools. Then finally, when the all-over planning jobs were undertaken with the introduction of the furniture unit, the hooked rug previously constructed only on a small scale grew to enormous size, necessitating the making of heavy frames which were placed vertically with ladders or scaffolding to reach the upper parts.

These rugs were always made from wool waste pieces of heavy suiting material, cut into narrow strips after they had been dyed into suitable colors. A very firm rug was evolved, and interesting color textures were gotten by a sensitive blending of the color strips.

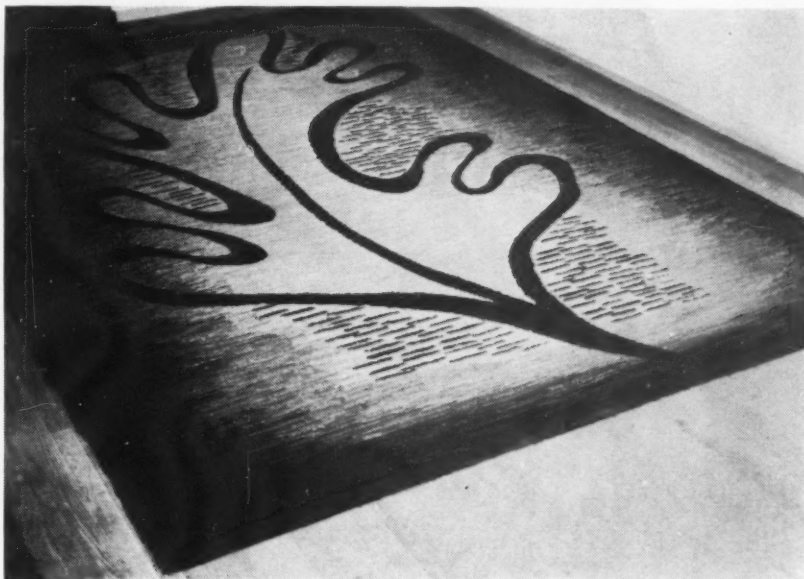
COSTUMES

● Costumes were produced during the first few years of the project. They were made generally with materials furnished by the institutions which needed them. Starting with gowns for one of the choruses at Milwaukee State Teachers College, and some children's Costumes,

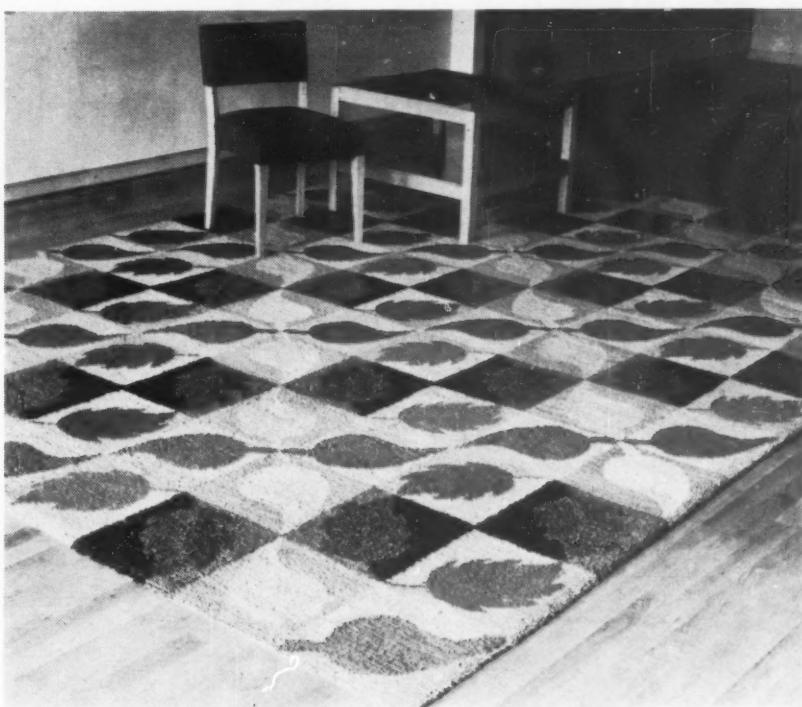
they became more elaborate and intricate. Every dramatic organization of great or small account including the Milwaukee Mid-Summer Municipal Pageant as well as that of the Wauwatosa High School Historical Pageant were served. The Costume Unit was busy not only with costumes but also with head-dresses, shoes, gloves and every accessory, necessary or difficult to acquire. While still a part of the Handicraft Project, it organized a Historical Survey of

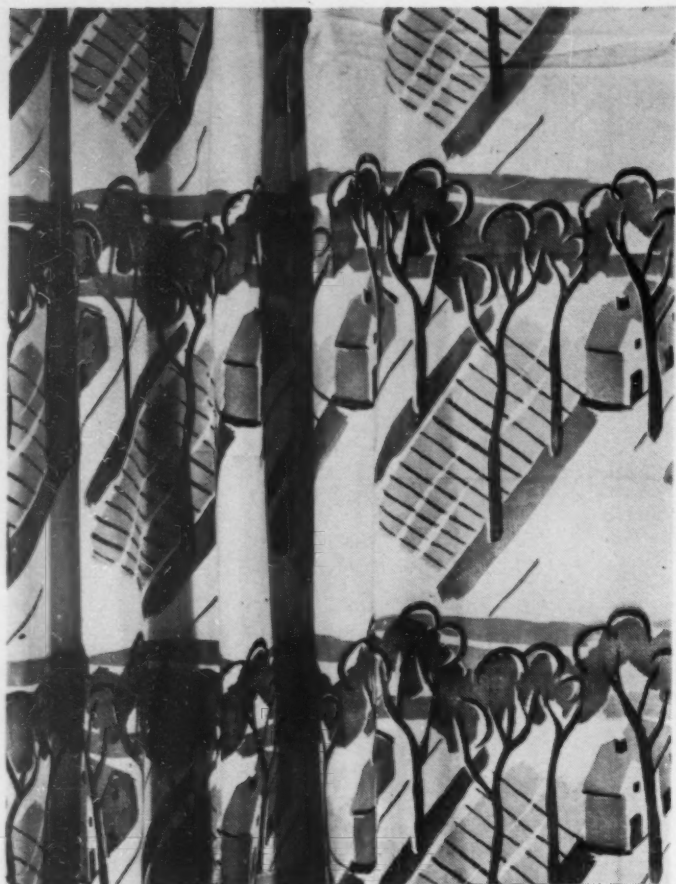
Costumes Through the Ages which was presented in story form to all high schools in the city and was then taken over by another WPA Unit devised for the one purpose. One of the other phases of work on this unit was the making of costume manikins mostly of peasant types, as well as some historical, early American most of which went to the Historical Museum in Madison. Very intricate and beautiful embroidery was done on some of the costumes.

HOOKED RUGS



Hooked rugs designed by Edward Wichman



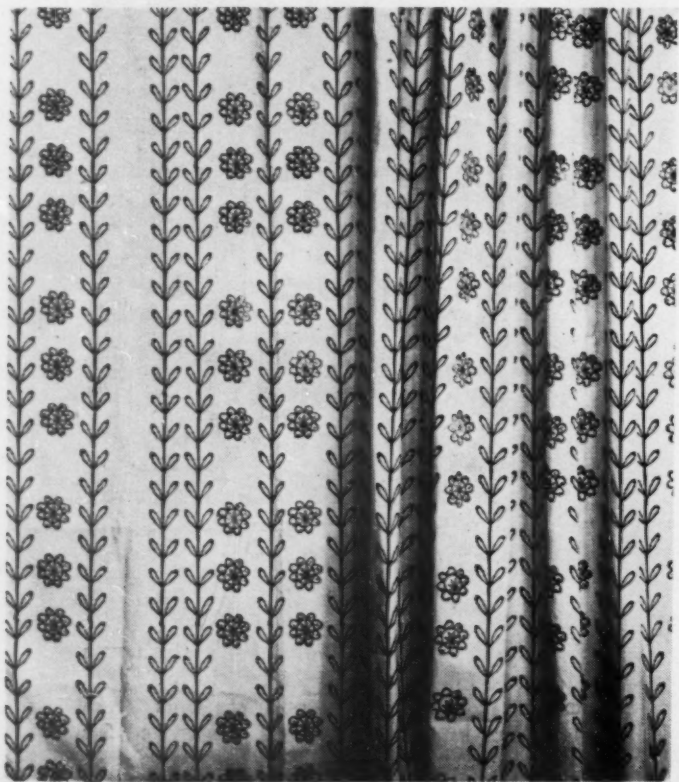


"Peasant Street"
designed by
Ann Krasnan.



"Play Time"
designed by
Mary Holan.

BLOCK PRINTED DRAPERIES



"Kelp"
designed by
Marion Bode.



"School House"
designed by
Barbara
Weissman.

• With the idea that block-printing would be a legitimate craft to pursue and the felt need for good illustrative material of this kind in mind for art teachers, practice printing was begun, and small blocks, borrowed from the students of the Division of Art Education, State Teachers College were used until such time as original designs could be made on the project. The printing was done on paper and on washed sugar liners.

Soon new designs were available and the block-printing unit launched, became one of the largest and most attractive and popular of the work units. As time went on, it employed men as well as women for the hand printing, and all the workers became very skillful in the production of a large assortment of hand-blocked drapery fabrics as well as intricate decorative arrangements, pictorial

wall hangings of many descriptions. Blocks grew larger and designs became better.

Inks were mixed by project workers at first for quality in color; soft textures were maintained in the printing. As the demand for washable draperies grew, a local ink company experimented and then supplied the project with a washable product in a selected range of colors designated by the Design Department.

BOOK BINDING



● The first job to be done on the Handicraft Project were scrap books of every description, for every possible occasion. They evolved quite naturally because there was a need for colored picture books and other entertaining illustrative and reading material for children's hospitals and county institutions. But largely because hundreds of magazines had been donated by friends from which to clip all manner of material.

Carefully sorted under supervision, these clippings were classified and brought together into books and portfolios which would be of educational service to many public institutions, as visual aids as well as supplementary reading material, for every age level and a broad variety of interests.

Many different types of hand bound books were constructed, old books and institutional records were re-bound and an educational series showing types of book-construction and also a larger series showing several steps in the processes of construction of each type, were made available to teachers for use in the schools. Paper and linen covered boxes and a number of different sizes and styles of portfolios were made to hold differing materials and collections. Many of these utilized the decorative surface patterns that were developed in the block-printing department, as end sheet or as linings and covers.

Several original books were produced with block or screen print illustrations and reading material of interest to lower grades and kindergartens. Of the most important are "The Zoo" and "Franz the Puppet" as well as the song book "Come and Sing" the words and music of which had been composed by the children of the first three grades of the Elementary School, Milwaukee State Teachers College.

Portfolios for collections of mounted block printed units, an educational aid.

Printing the "AT THE ZOO" book for children from blocks.



WORDS OF PRAISE

"I have the most sincere and unreserved admiration and respect for the work done by the Milwaukee Handicraft Project during the W.P.A. years, under the most able direction of Miss Elsa Ulbricht. My elementary school is in one of Milwaukee's residential suburbs and we used enormous quantities of the materials they prepared. We have many sets of their drapes, of all kinds, furniture, rugs, dolls, toys, books—in fact everything they made.

Best of all was the help we received in the re-decorating of our building including planning of color schemes, rearrangement of certain rooms such as our health suite, etc. We consider it of the highest value and are delighted that since it did not continue under Federal direction it has been taken over by the county. My teachers, children, and parents, have labored together to make maximum use of this fine resource."

Laura E. Kellar, Principal
Atwater School,
Sherwood, Wisconsin

"Of all the various W.P.A. projects which were carried on in Milwaukee, that dealing with the handicrafts seems to have been the most successful and merited the most praise from the greatest number of people in the community.

The practical values of the project were so manifold and evident that from the rehabilitation of the individual who was given an opportunity to gain confidence and to maintain his self respect through the opportunity offered him to exercise his special skills, to the production of the finished articles which were used in schools and other public institutions the project was a complete success.

So well was the work carried on in Milwaukee under the able leadership of Elsa Ulbricht and her staff, that not only was there a constant demand for the articles produced by the Handicraft Project from local sources and throughout the states, but from all parts of the country. Numerous exhibitions were circulated and the work shown at Teachers' Conventions, art galleries, schools, etc., in many different states.

Our own Public Schools took full advantage of the opportunity to secure good examples of craft work and many of the articles acquired at the time are still fulfilling a useful and artistic function in the community."

A. G. Pelikan, Director
of Art Education
Milwaukee, Wisconsin

"We have received the set of educational toys. They will be helpful to the home supervisors in their work with the Rehabilitation families in the state."

Edith Bangham,
Rural Rehabilitation,
Madison, Wisconsin

"The design of the block prints made on this project are superior to any block prints on the market, including the imported ones."

Mary Reilly, Interior Decorator,
Milwaukee, Wisconsin

"With gratitude, appreciation and hearty congratulations on the excellence of workmanship."

F. D. Flanner,
Public Welfare Dept.,
Madison, Wisconsin

"After seeing the Project Exhibit at the Art Institute I felt that I would want to show this exhibit here at Hull-House in our Benedict Gallery. It was an extremely interesting exhibit and should be seen by all people who are in the recreation field as well as crafts."

Hans Schaedla, Hull House,
Chicago, Illinois

"The more I see of the materials and prints, the more I like them."

Elizabeth B. Prescott,
Superintendent Prison for Women,
Taycheedah, Wisconsin

"We have had your articles on display all week. They have attracted much attention and have aroused an interest in your work on the part of both faculty and students. The fine workmanship and artistic quality of this work have made the exhibit a very pleasant and worthwhile one for us."

Clara M. Malvey,
State Teachers College,
Bemidji, Minnesota

"When your exhibit was opened at the University of Minnesota, an exclamation went up: 'a rebirth of art in America!'"

Harriett Goldstein,
University of Minnesota

"When I was traveling through Wisconsin I ran into a large number of very unusual hangings and pictures prepared by the Milwaukee Handicraft Project. I think you will agree with me that this project has done one of the most outstanding jobs of its kind in the United States. Certainly that is the impression we have in Chicago."

Arthur Carstens, Senior Inspector
U. S. Dept. of Labor,
Chicago, Illinois

"The exhibit of toys, etc. which you so kindly sent to the University of Utah to be used in my class in kindergarten education arrived in fine condition and stimulated much interest in your project."

Harriet Howard,
Supervision Department,
National College of Education,
Evanston, Illinois

"We certainly appreciate the fact that a number of Federal Art Projects are spending some effort on the various so-called applied arts. We are convinced that in these fields a great contribution can be made to the education of the American people in good taste. The exhibition of the Milwaukee Handicraft Project is very encouraging to us because it shows that the various problems of technics, taste, etc., are being studied in the most intelligent way. We are very grateful to anyone who has had a part in preparing this excellent exhibit."

Ulrich Middeldorf,
Department of Art,
The University of Chicago

"Your work has raised the standard among people, and has developed their artistic sense. It will have a wonderful effect on the future home life and make people more beauty conscious."

Mrs. Harry Bogner,
Milwaukee, Wisconsin

"Everyone is impressed with the fine design of your toys. Your dolls are very beautiful and exceedingly serviceable."

John E. Anderson,
Director of Child Welfare,
University of Minnesota

"I am delighted with the attractive portfolio made under your direction by the Handicraft Project. The color, design and size are all perfect."

Tracy Copp, Agent
Vocational Rehabilitation,
Washington, D. C.

"Since we have received your collection of samples we have shown them to approximately a thousand people throughout rural St. Louis County. Wherever we go the response is most enthusiastic, and people marvel at the quality of workmanship and design in the articles. You may be sure that the standard of art appreciation is being raised in part and furnished in rural St. Louis County through the exhibition and possession of these products of your project."

Jonathan Sax,
St. Louis Co. Rural Schools,
Virginia, Minnesota

OUR BOOK DEPARTMENT

LUMIPRINTING, A New Graphic Art. by Joseph Di Gemma. 113 pages, \$3.50.

This interesting book presents a new medium for the artist. The beginner, even if in his teens, will find some of the methods here described well within his capacity. A point in his favor is the fact that the materials customarily employed are very inexpensive and readily obtainable.

The more advanced student will learn that Lumiprinting is equally amenable to his needs, as will the professional artist, who will soon discover that several of the Lumiprinting processes are capable of meeting his most exacting demands.

The teacher, like the artist, will welcome Lumiprinting, both as a means of stimulating her students to maximum endeavor—the subject is unusually intriguing—and as a key to the production of worthwhile and highly individual results even in the all-too-short classroom periods usually available.

The amateur will also turn to Lumiprinting with appreciation, not only because it is great fun to Lumiprint, but because he can at once put some of the simple methods to practical use for making, in quantity, his personal Christmas cards, bookplates, and things of that sort.

While Lumiprinting is primarily an artist's rather than a photographer's art, many a photo fan will nevertheless want to try his hand at it, for it lies closer to his interests than do most other arts involving drawing and painting.

COLOR AND METHOD IN PAINTING, by Ernest W. Watson. 141 pages. \$5.00.

This book takes the reader into the studios of twelve distinguished American painters and demonstrates just what goes into the making of a picture. That involves the artist's background, his way of life and the technical procedures of paint and canvas. The twelve painters are: Charles Burchfield, Eugene Speicher, Gladys Rockmore Davis, Eliot O'Hara, Stanley Woodward, Andrew Wyeth, Ogden M. Pleissner, Leon Kroll, Robert Barckman, Paul Sample, John F. Carlson and Peppino Mangravite. The author sought the kind of information he considered most useful to students and enlightening to the art-minded layman. The emphasis is on the creative aspect of painting—the source of ideas, how the theme develops, preliminary studies. Chapters are devoted to technical matters—paints, brushes, canvas, paper and how they are used.

SO YOU'RE GOING TO BE AN ARTIST. By Matlack Price. 168 pages, 6 x 9. Illustrated. Price \$2.50.

This book introduces the art student to the workaday world of professional art. It shows him how to get over being an amateur quickly and painlessly. It tells him what the successful artist has to know besides art. It is full of information about the art market and it informs the student how to sell his work to publishers and advertising agencies: how to present himself to art directors; how to show his drawings effectively; how to put a price upon them; how to bill the agency for them; in short, how to be business-like in dealing with the world of business. It is written in an informal and sophisticated style. It goads and challenges the reader while it entertains him with the author's wit

SEND YOUR ORDER NOW

A MANUAL OF AIRBRUSH TECHNIQUE. By J. Carroll Tobias. 164 pages, 7 x 10. Price \$3.00.

The airbrush is a mechanical instrument which of late years has come into its own in art and photographic studios. Its uses are manifold, ranging from creating portraits, show cards, retouching photographs to package design. This book is addressed to both artists and photographers. Each use for which the airbrush is suitable is fully explained and explicit instructions given to get the most out of the equipment.

The book is both technical and artistic. Assuming that a knowledge of your tools is necessary for really good work, Mr. Tobias starts out by explaining the various types of airbrushes, their construction and suitable air supply. From there he goes on to the rudiments of the art, how to lay tints, make lines, etc. Several chapters are given to photographic retouching, and two or three to coloring photographs with the airbrush.

THE INTEGRATED SCHOOL ART PROGRAM. By Leon Loyal Winslow. 391 pages, 7 x 9, fully illustrated. Price \$3.50.

In this fresh, stimulating approach to art as an outgrowth of the curriculum as a whole, the author fills admirably the need in the education of teachers by

presenting a well-balanced course of study in art. Primarily the book offers a program for art education in which those involving activity experience.

This book presents a design for art-education which is integrative in the sense that it stresses personality development through democratic procedures in art that make definite provision for the civic as well as aesthetic growth of boys and girls.

The book deals with experience as art, and the program presented acquaints the student with the meaning of art and with the various forms it takes in order to meet our human needs. The author discusses art education and art as an occupational field; the part played by art in the lives of people, in their homes and community, in factories, stores, churches, theatres, and parks; the place of design in art, and the relationship that the study of art bears to the study of other fields such as social studies, geography, history and English.

THE NATURAL WAY TO DRAW. By Kimon Nicolaides. 221 pages, 7½ x 10. Illustrated. Price \$3.00.

This interesting book published after the death of a great teacher is not just a book on learning how to draw but it embodies the theories and methods of Kimon Nicolaides who believed "The impulse to draw is as natural as the impulse to talk. As a rule, we learn to talk through a simple process of practice, making plenty of mistakes when we are two and three and four years old—but without this first effort at understanding and talking it would be foolish to attempt to study grammar or composition. It is this vital preparation, this first mouthing of the words which mean actual things, that parallels the effort a student should make during the first years of his art study.

There is only one right way to learn to draw and that is a perfectly natural way. It has nothing to do with artifice or technic. It has nothing to do with aesthetics or conception. It has only to do with the act of correct observation, and by that I mean a physical contact with all sorts of objects through all the senses. If a student misses this step and does not practice it for at least his first five years, he has wasted most of his time and must necessarily go back and begin all over again.

The job of the teacher, as I see it, is to teach students, not how to draw, but how to learn to draw."

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